B. Stevens, on the south wall, and included in Class 30. We have known it for a long time as a useful material.

Ransome and Parsons exhibit various applications of their patent stone, in which the peculiarity is the employment of silica both as the base and combining material. It is described as a collection of particles of sandstone grit, intimately combined with silicate of soda, by which they are held together as by a kind of glass. The materials, consisting of sand, clay, fragments of gravel, marble, &c., with a little pounded flint, are moulded into form by the aid of a solution of silicate of soda, and are then burnt in a kiln at a red heat. The water is thus driven off, and (theoretically at least) an insoluble silicate produced.

There being an intention in the City to devote 5,000*l.* to the purchase of works of art from the Exhibition to decorate some of their public places, we would suggest to the notice of the corporation Mr. Bell's statue of Shakspeare which is at present in plaster, and stands close to the Coalbrook-dale Dome in the west nave. There is no public statue of Shakspeare that we know of in the City, and it is time there was one. This statue especially follows the Stratford bust (which there seems every reason to believe, from its internal evidence, was worked from a cast after death), and twelve or thirteen hundred pounds would finish it, and erect it in bronze, with its pedestal. We do not find that there have been any purchases yet from the English sculpture court. Who will begin?

EXPRESSION IN ARCHITECTURE.*

SOME are of opinion that the beauty of the human face consists entirely of expression; and in truth the charm of an agreeable countenance seems to arise from the capability of the features to reveal mental and moral beauty; and if expression be not the entire, it is at least the soul of beauty. Mere sensuous grace is perhaps as unimportant in architecture, which is little else than a lifeless mass if genius infuse not this spirit into it; while if it breathe the idea of the designer we are enchained by its significance and forget the inferiority or the entire absence, as it may be, of abstract beauty. Volumes of thought and feeling flash from the eye, and the various affections of the mind exert an influence upon the permanent form of the countenance and impart to it their own peculiar characteristics: could we have a better illustration of the diversity of sentiment which should beam from different buildings according to the variety of their original and destined purpose?

Certain it is, we can thus express ideas by form: different forms are suggestive by a natural association of different sentiments; and the architect must not so much aim at abstract beauty as at the conditions of the intended expression. If, for instance, the building be for a gay purpose, he must employ those forms and lines, and that style of composition that will express gaiety. If for a solemn purpose, such a character of design, and such proportions, as will yield a solemn aspect. And this gaiety and solemnity are qualities of the destined use or purpose of the work expressed by the features of the building, as qualities of the mind are expressed by the features of the face. Thus, rough-hewn and boldly rusticated masonry, harsh angular lines, lofty and unpierced walls, will give the ideas of a prison; prison-like strength, combined with palatial sumptuousness of decoration, will characterise a bank; severity of outline and form, a character grave and solemn, of patriarchal simplicity, in which nothing is hidden, intricate, or but partially told, and the absence of all imaginativeness, will distinguish a justice court.

But architectural qualities must not be confounded with moral or metaphysical qualities. We speak of the "smiling aspect of a building," and "the frowning aspect of a building;" but these are figurative expressions: and when we say a building is grave or gay, or mirthful or solemn, we do it by a metaphor. The building has material qualities; the institution which it enshrines or serves, has moral or mental ones; but it is on the analogy between these two classes of qualities which are naturally associated in the mind, that architecture is dependant for its power of expression. Thus we cannot directly or literally express the mirth or pleasure of a ball-room, or its associated ideas of human beauty and grace; but we can express qualities analogous to them,—naturally connected with them,—and will characterise such a building by elegance of form and proportion, graceful lines, softness of light and shadow, and minuteness and delicacy of ornament and detail. The ideas of royalty and power associated with a regal palace, we can only shadow forth by majestic proportions,—by boldness of composition, with which, together with power of light and shade, we secure that dignity which is said to be "the harness of power;" while the idea of earthly dominion finds expression in horizontal composition and wide-spreading dimensions. And what the architect must observe is, that there be an analogical correspondence between the qualities developed by the design and composition of the building, and those emotions of the mind which arise from the contemplation, or belong to the ideas, of its use and destination.

This characterising of edifices, according to their purpose, is among the highest effects of mind on inanimate matter, and is a more wonderful conversion of stone into "golden visions of thought and feeling" than in sculpture itself, as there is less imitation of nature. It is a source of pleasure, of interest, of edification, of refinement, and a gratification of the innate love of variety.*

The purpose of the entire building should not only be thus expressed, but each ornament should tend to illustrate the nature of the particular part to which it is applied, and partake of its general character and relations. From the particular properties of that portion originate the motives of its design and combinations, while the ornaments must be in harmony with the order of architecture and the general expression of the building. As in grammar, a word or phrase must correspond to the genius and received forms of the language; so in architecture, the parts must harmonize with the total,—the main idea of which must illumine every part of it.

The subject of expression applies to the inside of a building as well as to the outside. External expression is insufficient; unless the whole be adapted to and indicate its use, within and without: unless the idea of its purpose pervade it, as it were, it is not a true work, and the fact will be sure to betray itself, just as with one who shall endeavour to make his face express what he does not feel. We soon, in any case, detect the look that is "put on." The grand secret of eloquence, it has been said, is to be in earnest, and our buildings will be eloquent if we are sincere and truthful in designing them,—while nothing will give satisfaction that is not *thrilled* with the genuine sentiment.

But the use of each apartment in a house should be indicated for its own sake. The ancients dedicated each chamber to the divinity that presided over the use to which it was applied, and decorated it accordingly. A room decorated, for instance, to mirth and enjoyment was so treated that the ornaments and every object had a tendency to excite pleasing and cheerful thoughts, and promote hilarity. Sleep has its emblems, by which to characterise an apartment devoted to that use. The same may be said of festivity, study, literature, art—all have their emblems or associations by which we may indicate dining-rooms, studies, libraries, galleries of art, &c. For many of these there would be no impropriety in drawing upon the mythology, the Apollo, Morpheus, the Muses, and other beautiful conceptions of which might yield us considerable aid in this matter. We do not attach sufficient importance to the embellishment of the interiors of our apartments. Michelangelo, Raphaelle, and other great artists it should be remembered were wall and ceiling painters to their contemporaries. Attention to this subject would secure us more diversity in the interior of our houses—a desirable object. The natural love of variety requires a different form and character of decoration and finish for each apartment, and as much as possible a different view or scene from the windows; a great relief to a confined invalid. This could be done without having Turkish and Indian libraries and boudoirs in an Anglo-classic or Italian house. Chinese drawing-rooms may please children or unthinking persons, but no man of taste could take pleasure in such puerilities. Here it may be observed that, as in the exterior, the appropriate expression and needful variety would be in a great measure gained interiorly, by having the shape and proportion, size and disposition of windows, doors, and other features exactly adapted to the destined purpose of the apartment. This would easily distinguish rooms for pleasure from those for domestic service, as in the latter uniformity has given way to utility, and comfort has been secured, though it may be at the sacrifice of uniformity and other conditions of beauty.

There is a difficulty, I admit, in the characterising of some buildings exteriorly. Obstacles are too often flung in the way of truthful design. Sometimes two different, and almost contrasting, institutions have to be provided for under one roof, rendering suitable expression on the outside of course impossible; as in the case of the Assize Courts and St. George's Hall, Liverpool. Some buildings of single purpose, too, it is difficult to characterise: for a railway station, for instance, it would be hard to define the appropriate style of expression. Yet even here a complete adaptation to its purpose will go far to express its character. A railway being for the transmission of goods and passengers with the greatest possible facility and speed, large sheds are required, large doors both for ingress and egress, gateways for carriages and vehicles of every description, —separate sides for departure and arrival; and these must, in a great measure, distinguish the terminus. And though we could scarcely say what general style of decoration for such a building should be chosen, or what general form and proportions it should have, beyond what utility would demand, yet in the sculptural embellishments a good deal might be done towards indicating its purpose by means of symbols. Rapid flight, speedy change of place, the annihilation of space and time, the unity and amity of distant places, and other associated ideas, might thus find expression. But the difficulty I have admitted to exist is of less frequent occurrence than is supposed: few buildings are similarly circumstanced to the one I have referred to. An ingenious writer, in a recent work on the principles of architecture, has complained that to distinguish a clubhouse from a mansion is beyond the power of architecture; a truth we must admit, but without the slightest disparagement to the art. He has overlooked the fact that a clubhouse is a mansion only for a larger family, and that architecture is not called upon to make a difference where no difference exists. A clubhouse is not a public, but a private, building,—for a private society; where a gentleman can have the comfort and accommodation of a private house, just as a cottage,

* See p. 326, *ante*.

* This love of variety in the human breast requires that dwelling-houses should differ in their character from each other;—an arrangement further dictated by the analogy of nature in reference to their occupants. They should express "domestic," all of them, as nature expressed "man" in the form and face of the human subject; but they may do this without being all alike. If architects would free their minds from unnatural shackle and undue precedent, we should have as great variety of houses in our streets as of casts of countenance,—a great relief to our monotonous "town-imprisoned" life. This diversity of aspect, form, and character would not be without its moral effects. A man's love of home, which is the parent of many virtues, would be stronger when his house possessed a proper individuality, a distinct character. When it is different from all other houses and homes, it must make a greater, a stronger impression on his fancy and imagination, and, through them, on his feelings.

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